

# MODERN ARCHITECTURE

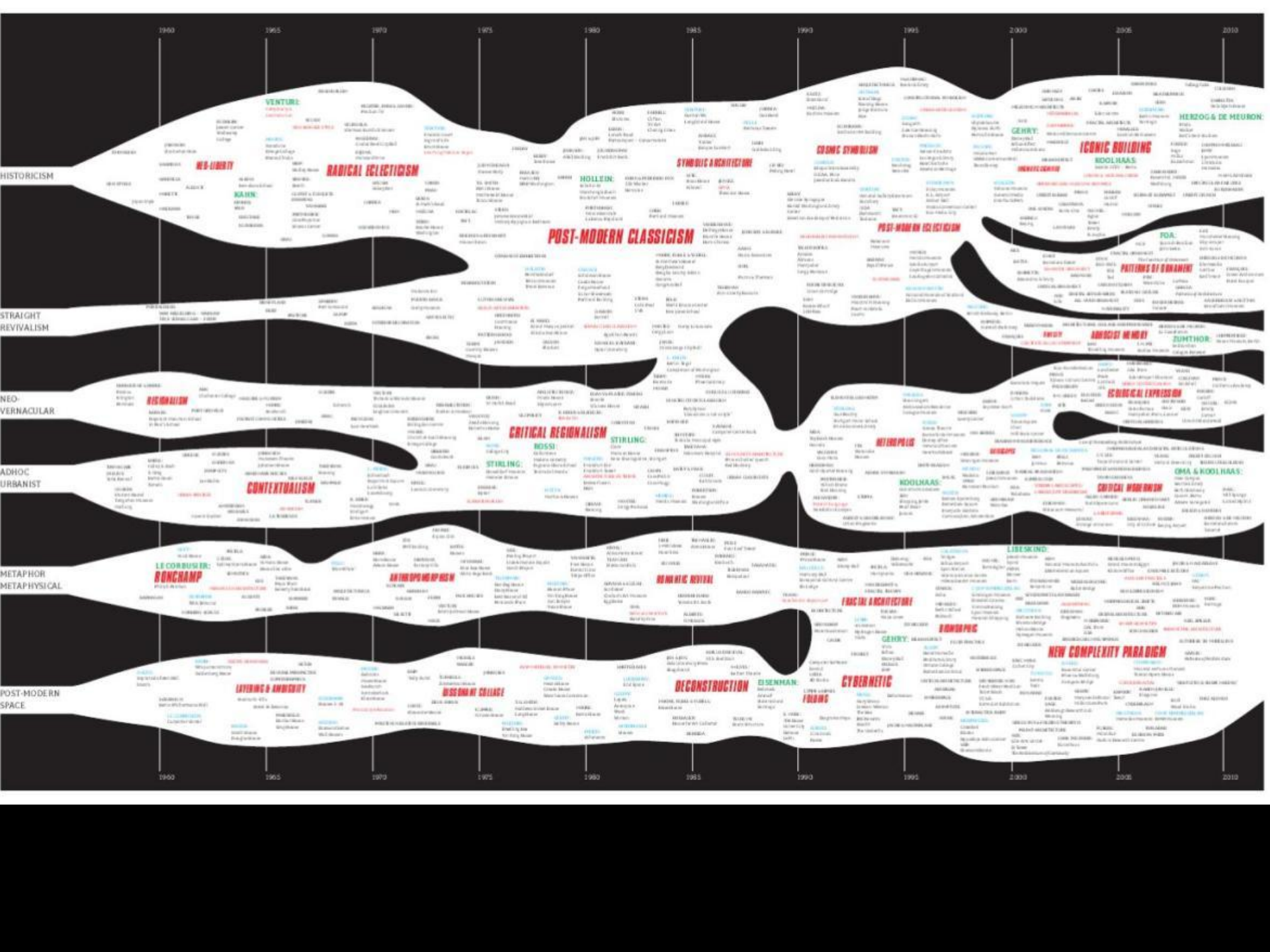
LECTURE 12

## POSTMODERNISM

Exhibition at V&A  
museum, London 2011

# POSTMODERNISM







Charles Jencks Garden of cosmic speculation







Charles Jencks, Terry Farrell,  
Thematic house, London 1979-84





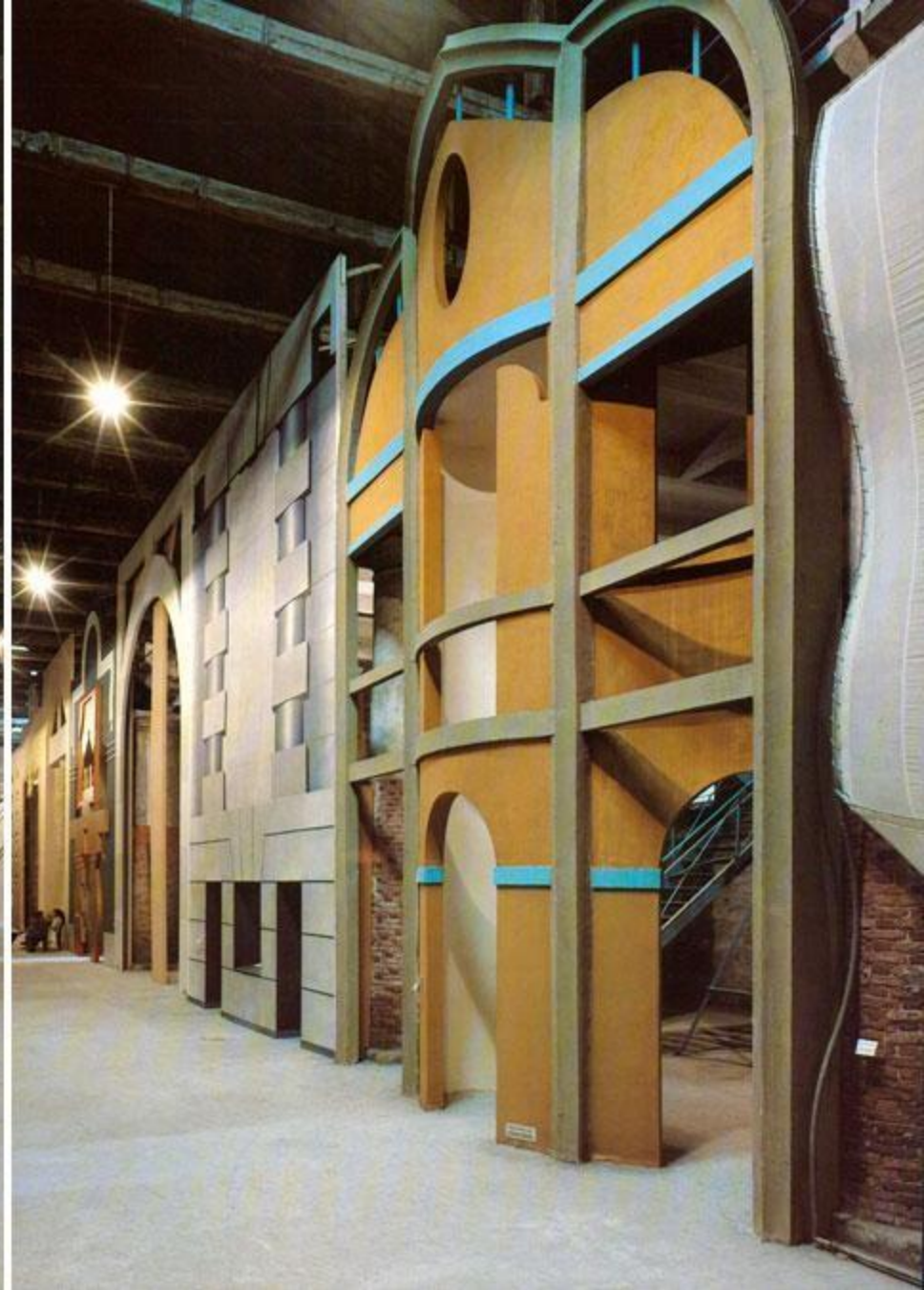






Minoru Yamasaki, Pruitt-Igoe, St.Louis, 1954-1976





Venice Biennale 1980, Presence of the Past, Strada novissima, curated by Paolo Portoghesi



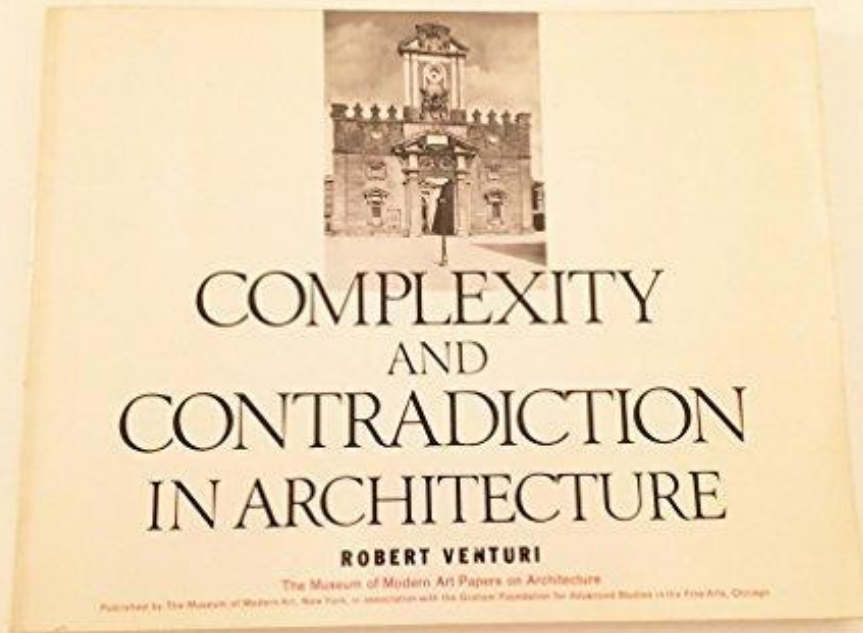


Installation by Hans Hollein

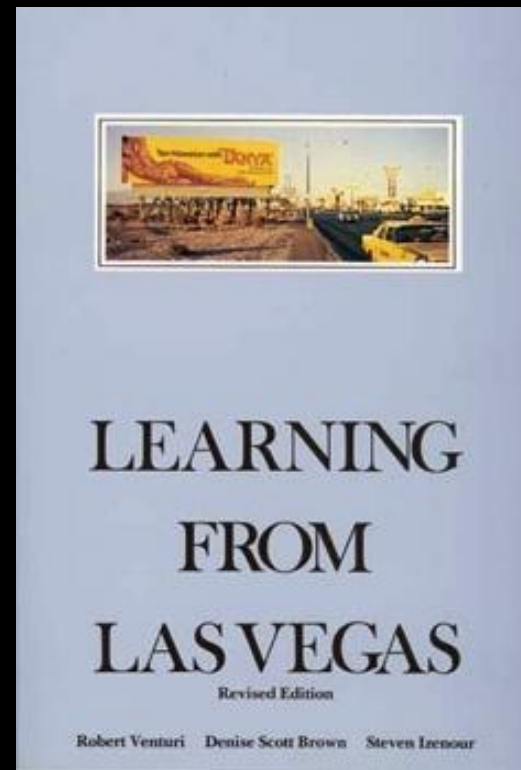
Façade by  
Oswald Mathias Ungers







Robert Venturi 1966



1972

Less  
is  
more.

Ludwig Mies van der Rohe (1899–1980)

LESS  
IS  
A BORE.

Robert Venturi (1925–)



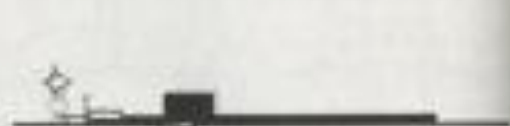
Sahara



Riviera



Stardust



Caesars  
Palace



Dunes



Aladdin



Tropicana



Panorama

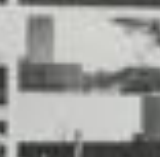
Front

Side

Parts

Entrance

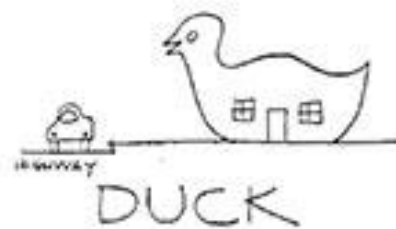
Parking







73. "Long Island Duckling" from *God's Own Junkyard*



75. Duck



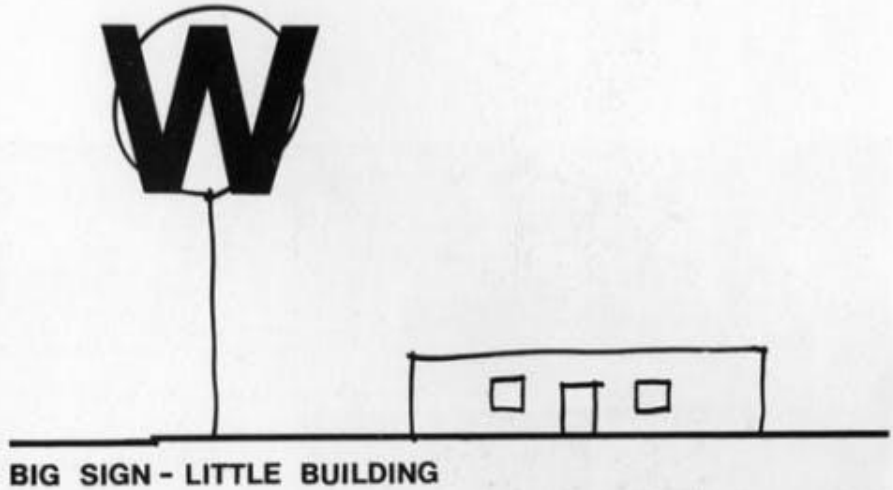
74. Road scene from *God's Own Junkyard*



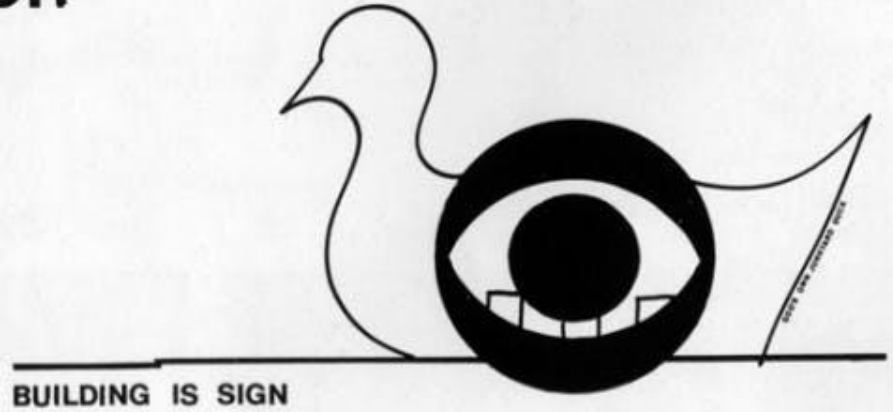
76. Decorated shed



30. "The Long Island Duckling"  
from God's Own Junkyard

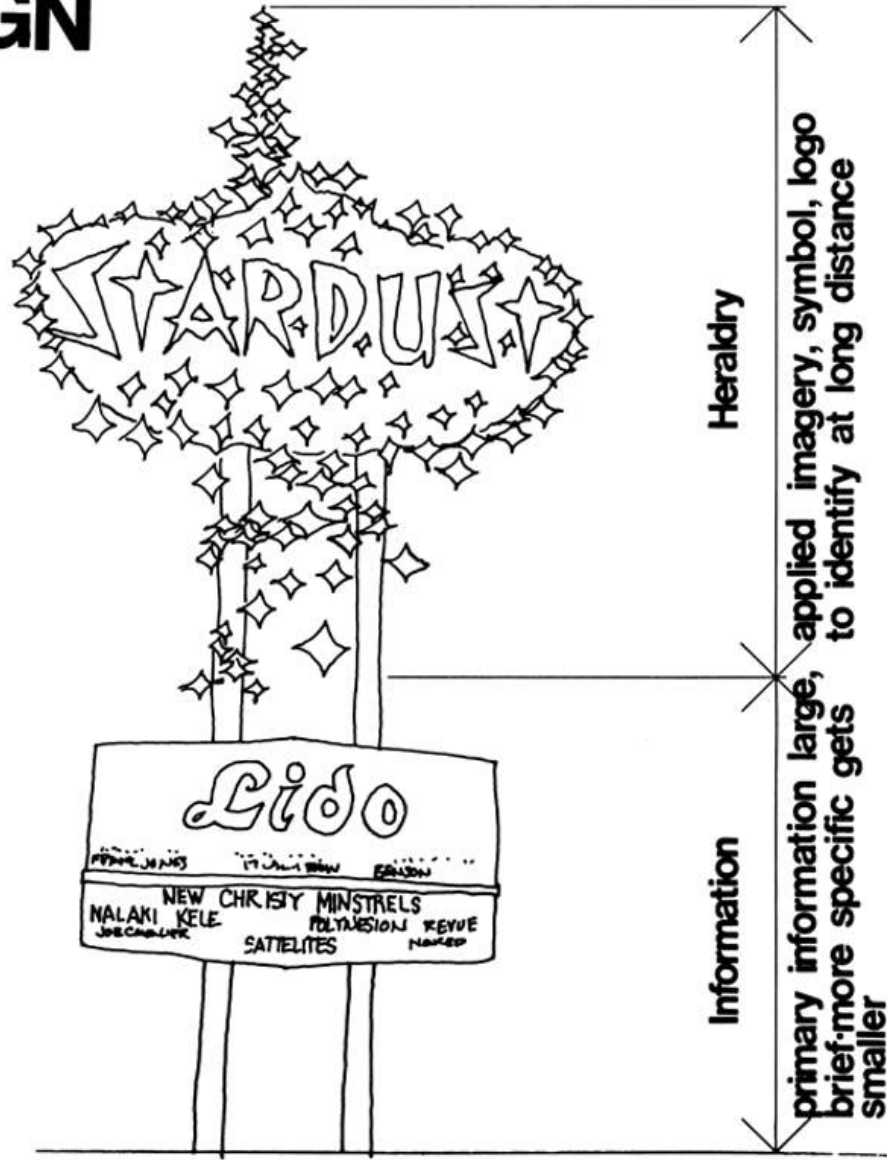


OR



31. Big sign-little building or  
building as sign

# PHYSIOGNOMY OF A TYPICAL CASINO SIGN







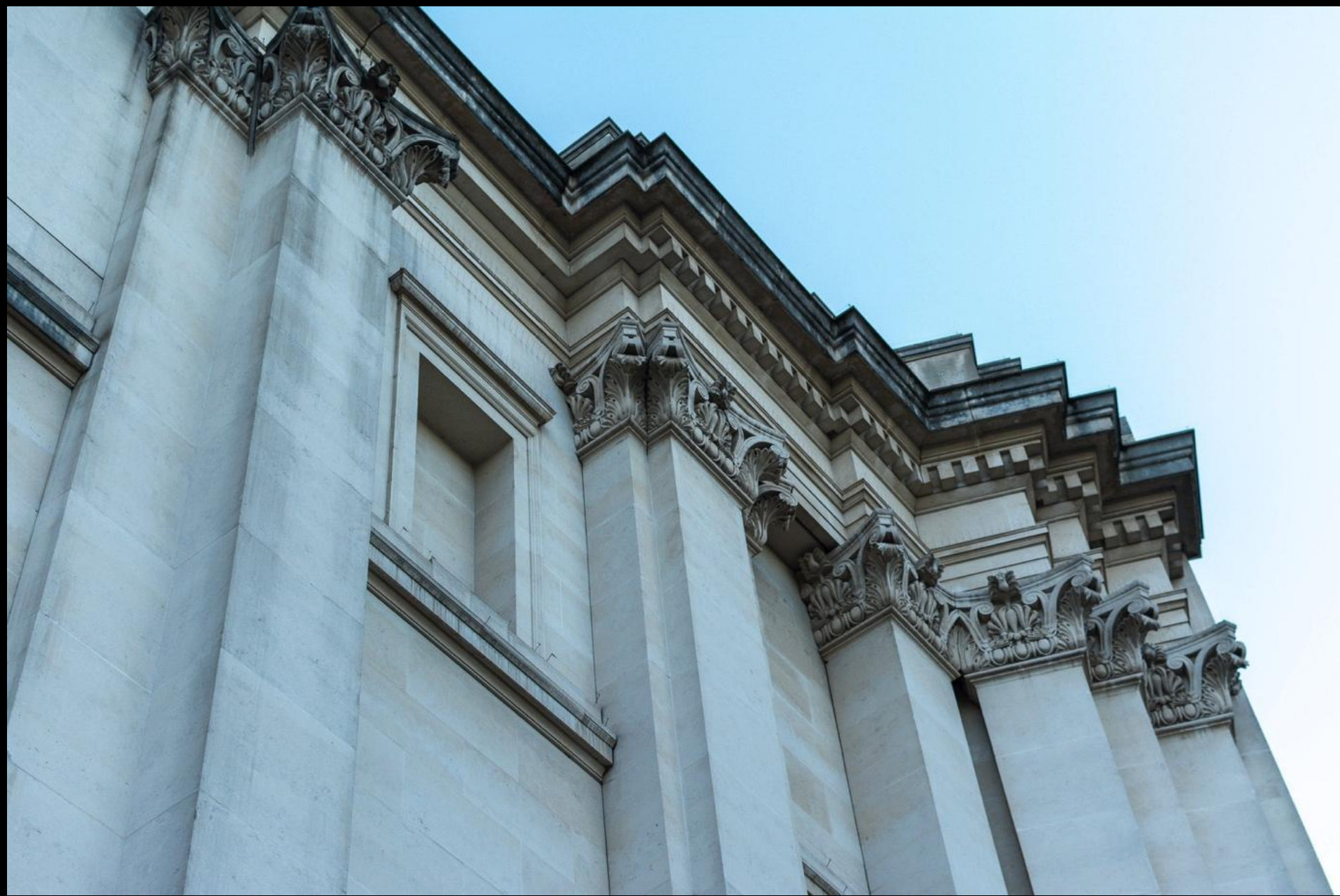
Trubek Wislocki houses, 1971





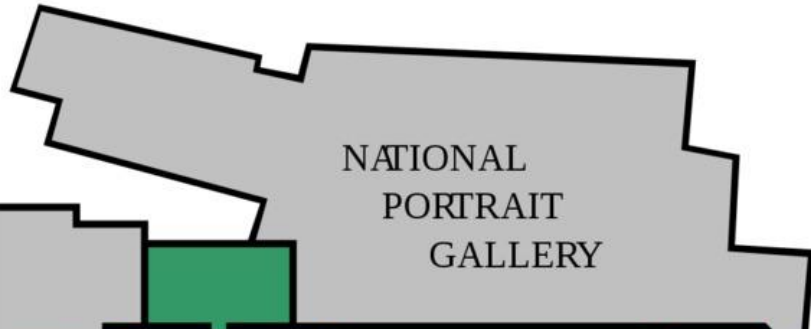
Sainsbury Wing, National Gallery, London



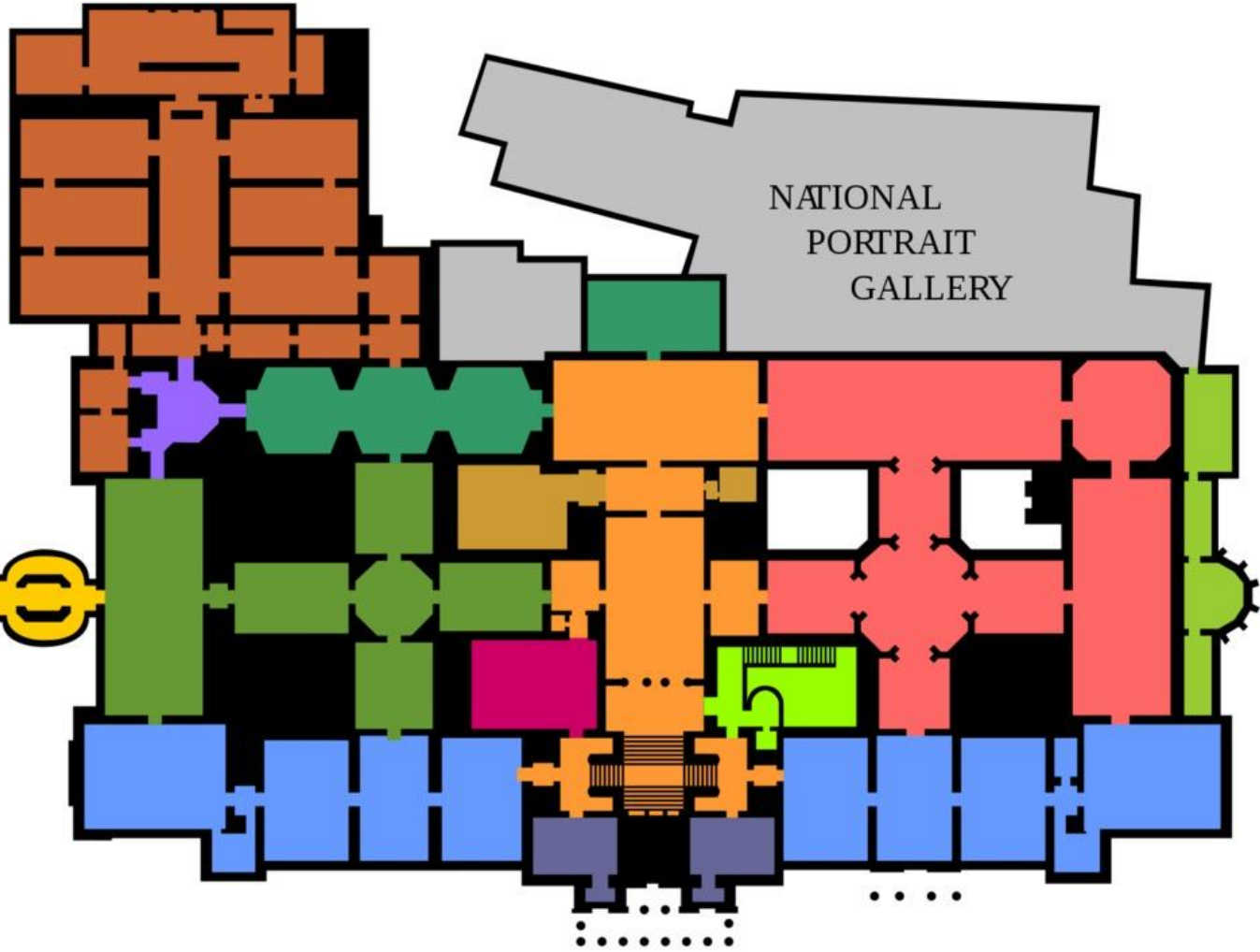

















ORANGE STREET



NATIONAL  
PORTRAIT  
GALLERY



TRAFALGAR SQUARE

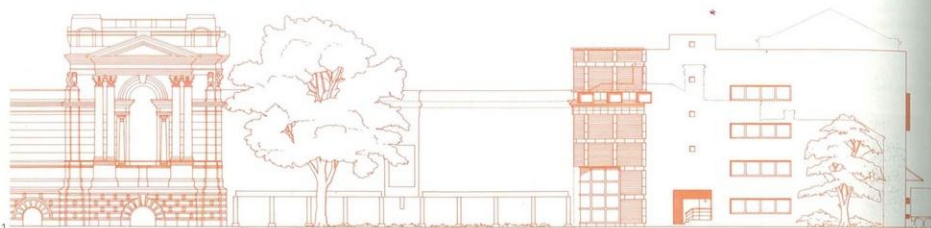
William Wilkins (with internal alterations)	1837-9			1960	
Sir James Pennethorne	1861			1964	
E. M. Barry	1872-6			1973-5	James Ellis, Dept of the Environment
Sir John Taylor	1884-7			1982-3	
Ewan Christian (Originally part of the NPG)	1890-5			1989-91	Venturi Scott Brown
H. N. Hawkes, Office of Works	1907-11			2003-4	Dixon Jones
R. J. Allison with Romaine-Walker & Jenkins	1927-8				



James Stirling, Clore Gallery, Tate Britain, 1982-87



# TATE AND CLORE



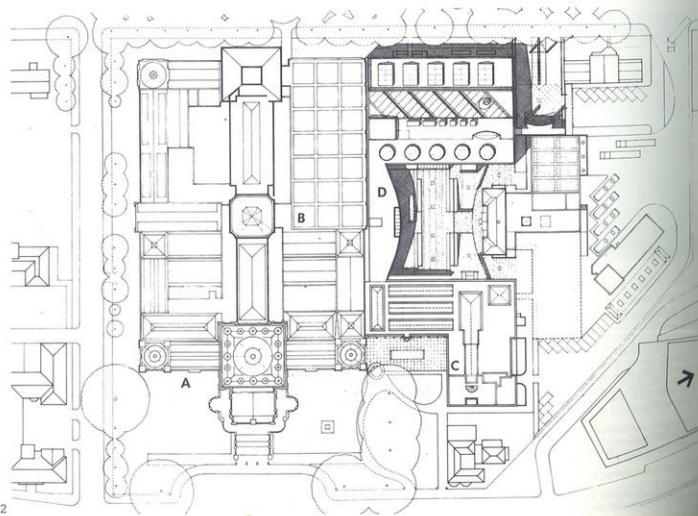
Stirling and Wilford's Clore Gallery and the Turner collection within it have attracted the biggest crowds the Tate has ever known, yet so far it has scarcely been well received by architectural writers. In contrast, John Summerson on pp45-46 finds the building to be one of great originality and invention. On pp47-50, Charles Jencks interviews James Stirling who explains some of the main intentions behind the design.

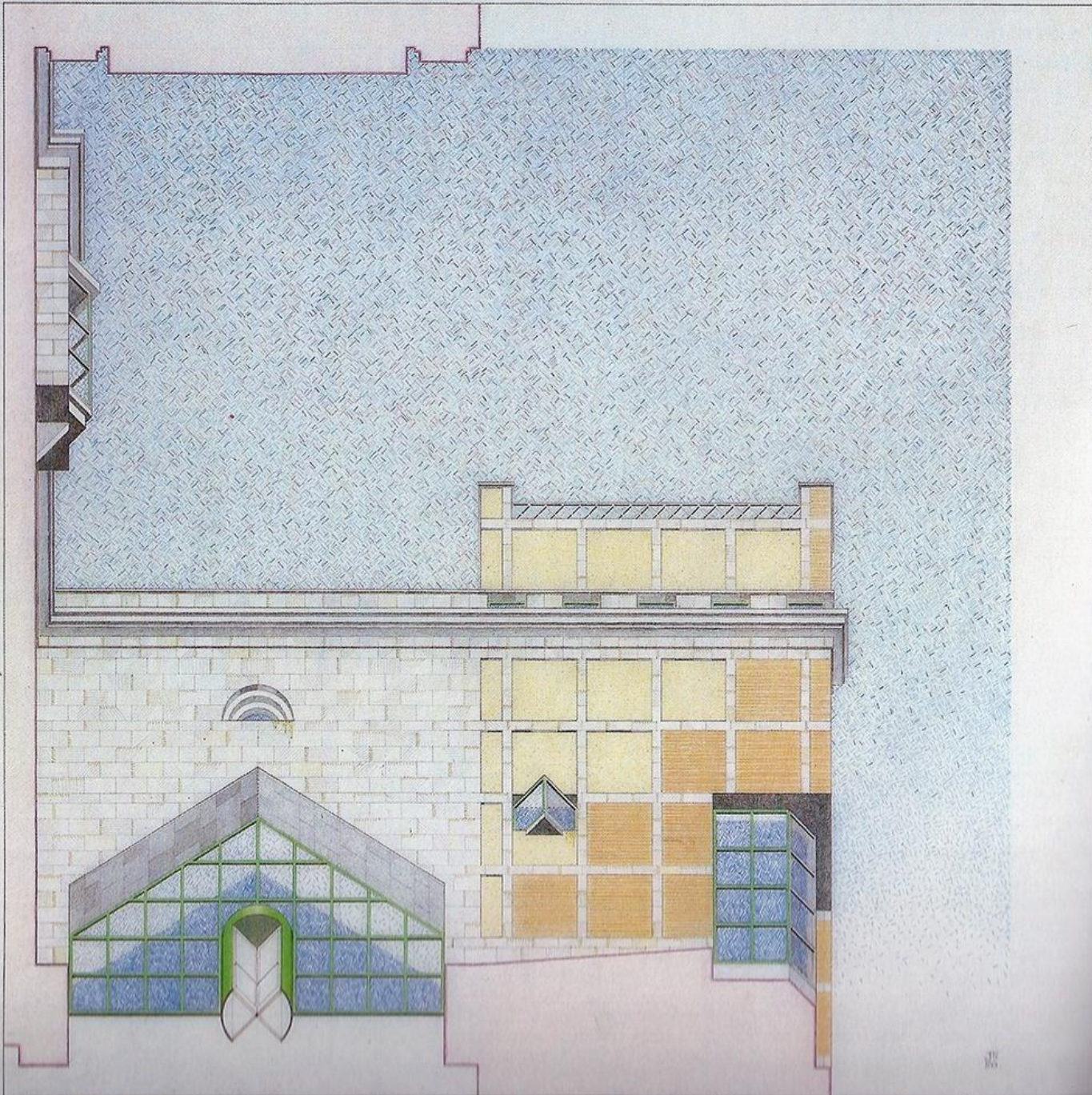
## Clore Gallery, Millbank, London

Architects  
**James Stirling**  
**Michael Wilford**  
& Associates

1. east elevation (from Millbank).
2. site plan.
3. from the steps to the old Tate building: the new wing in the context of Smith's stone Classicism and the brick lodge.
4. the entrance like 'a primitive temple projected through a stone wall and then made to vanish'.

Key to site plan  
A. the original Tate building of 1897.  
B. 1970s extension.  
C. Clore Gallery.  
D. proposed extensions by Stirling.



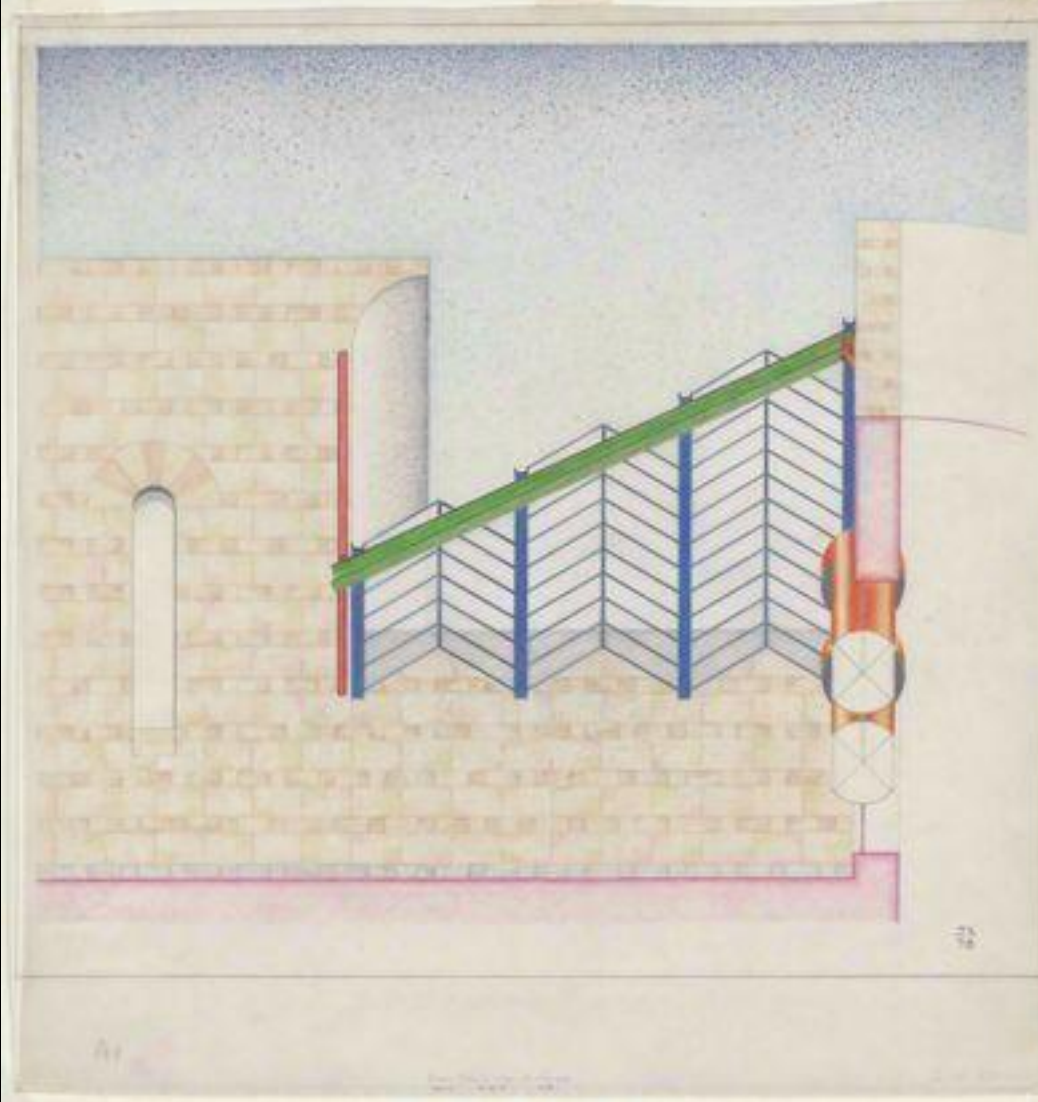
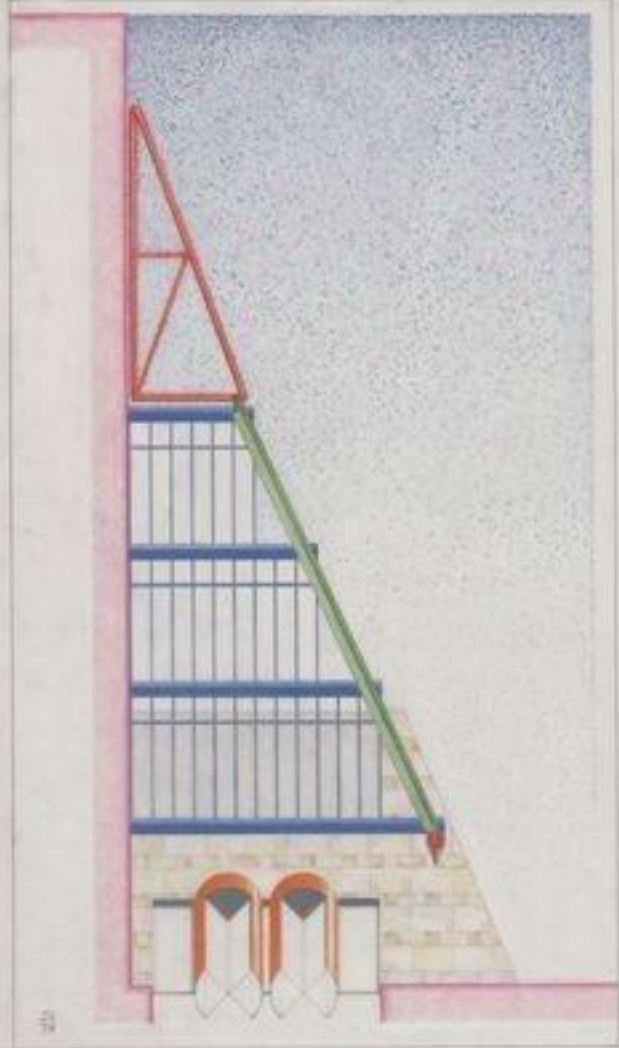


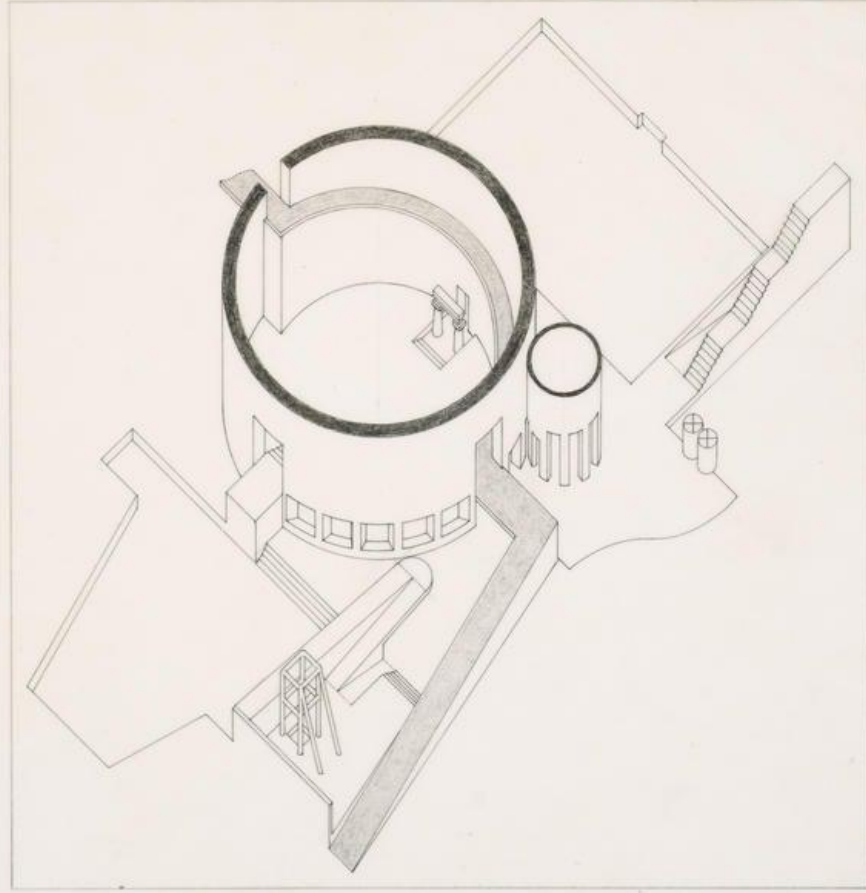
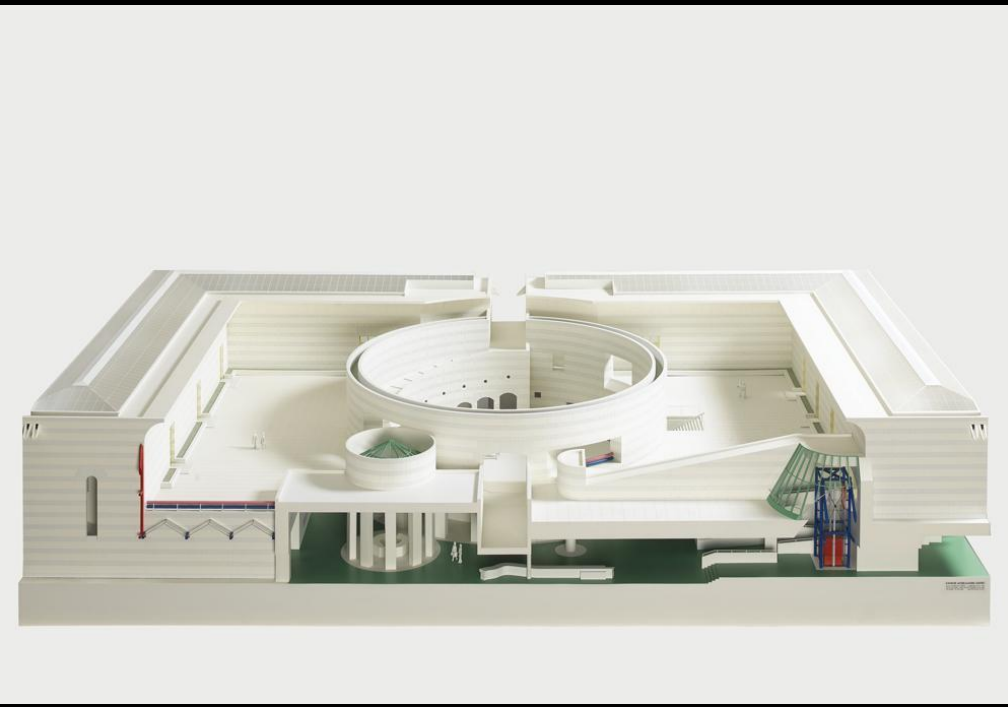


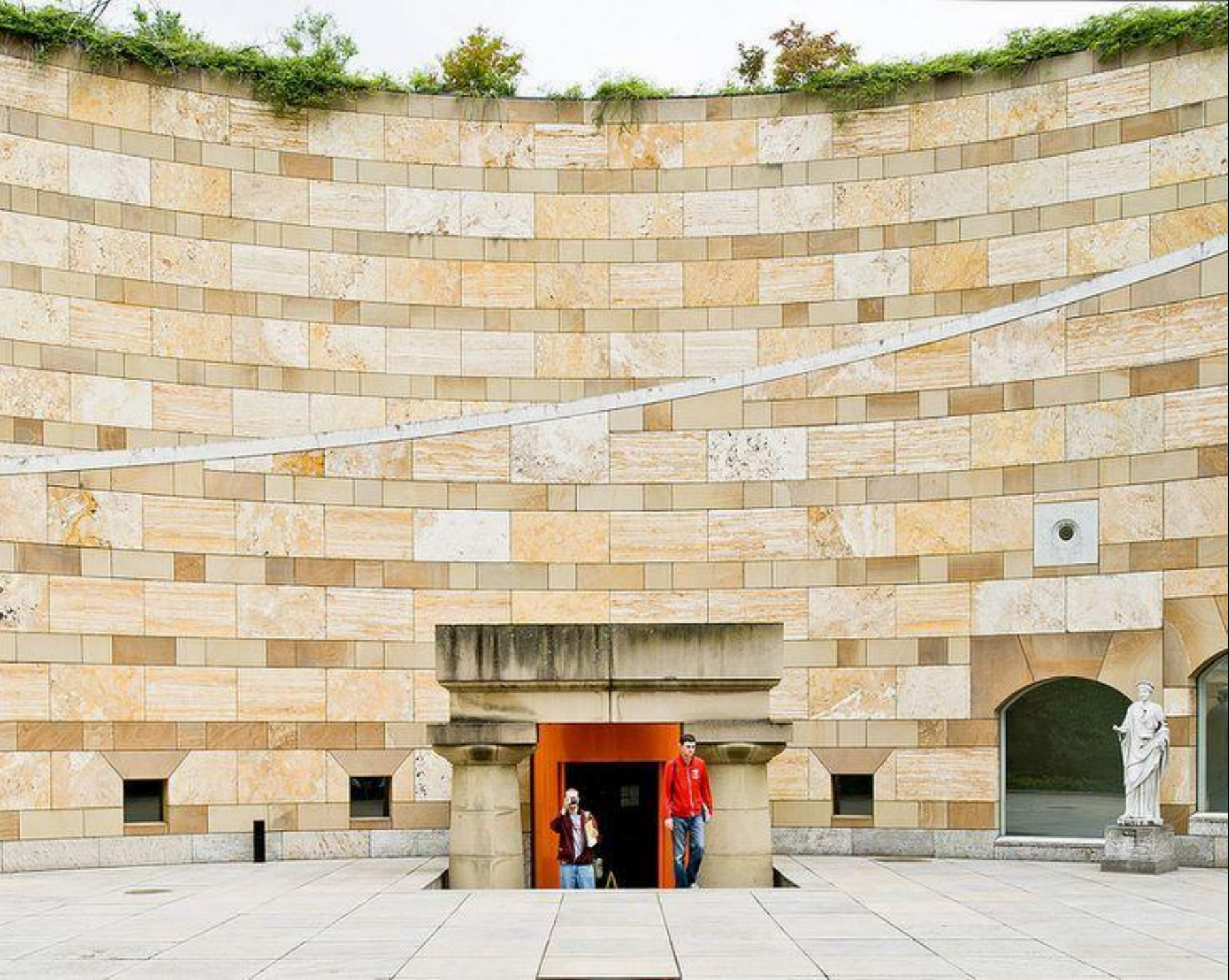




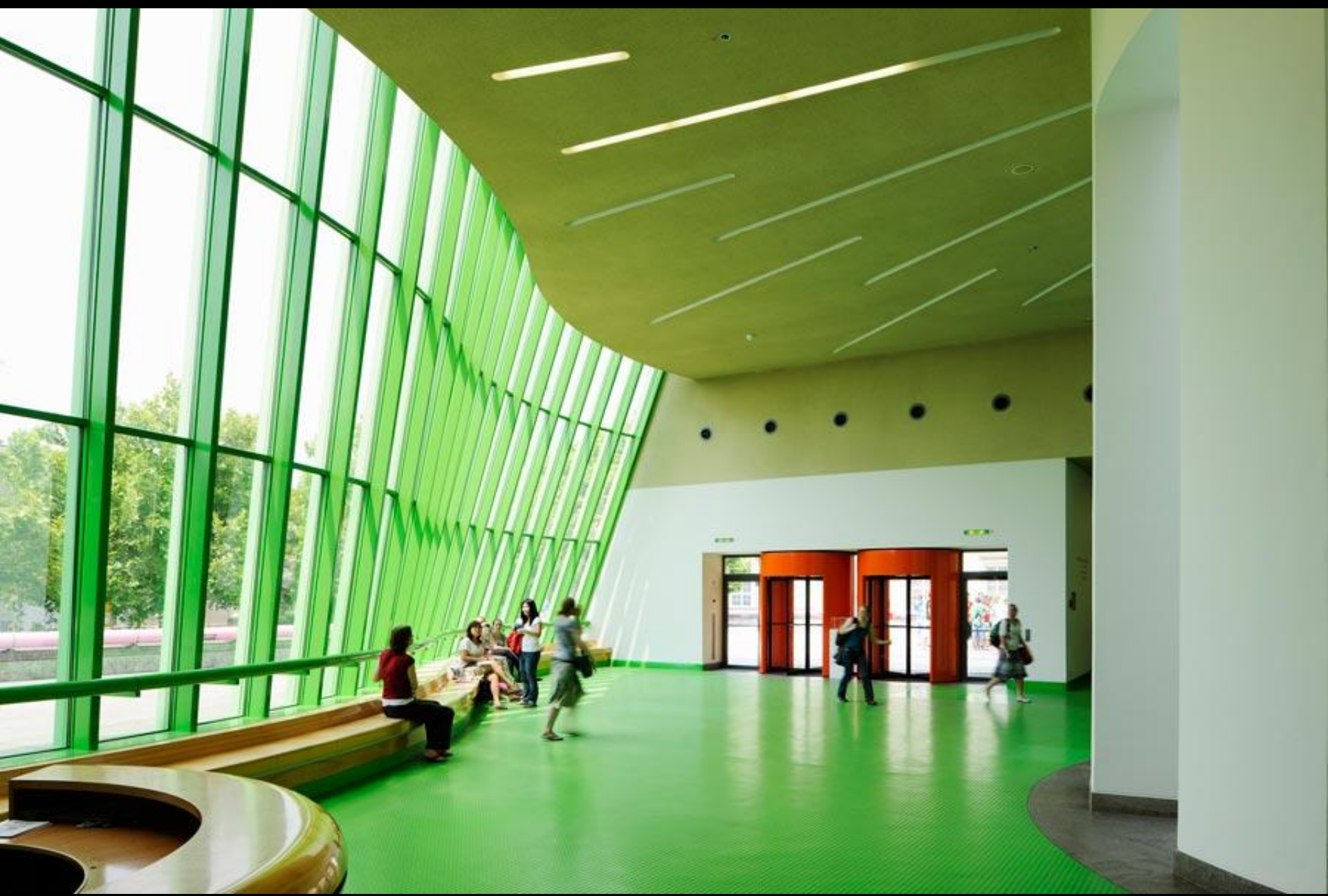
James Stirling, Michael Wilford, Neue Staatsgalerie, Stuttgart, 1977-84

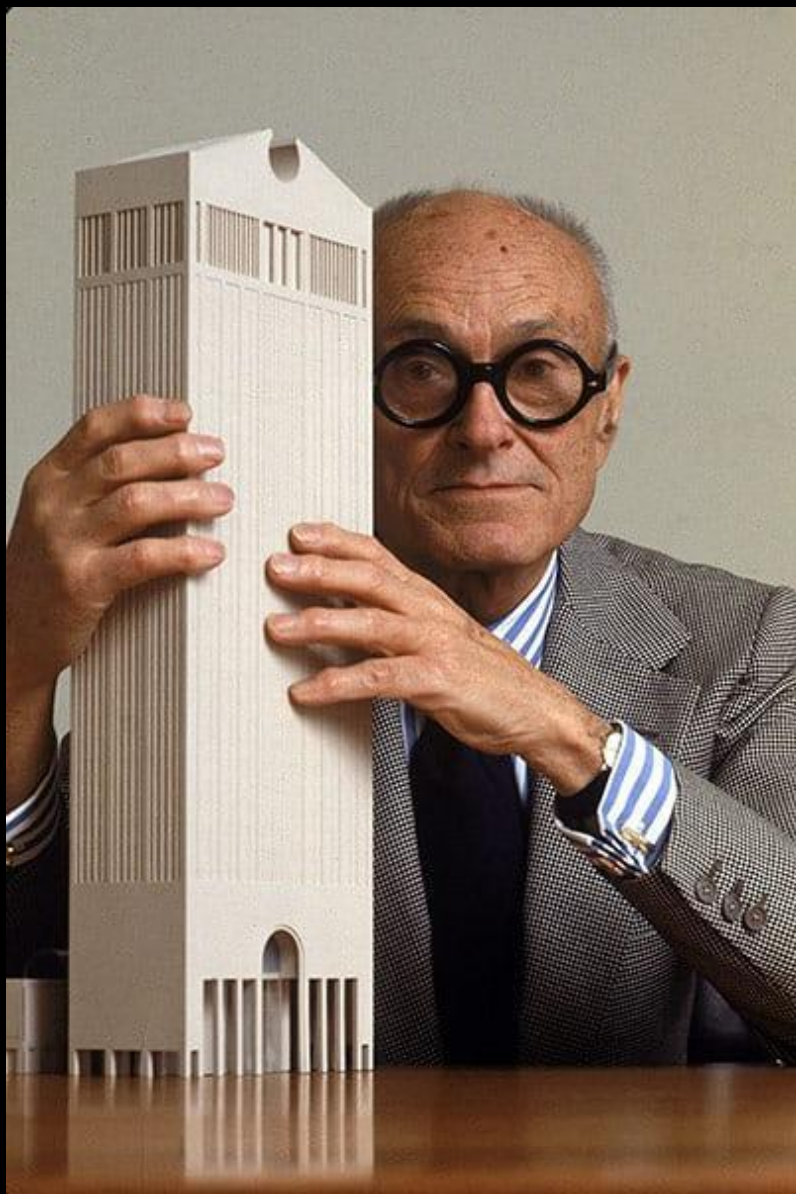






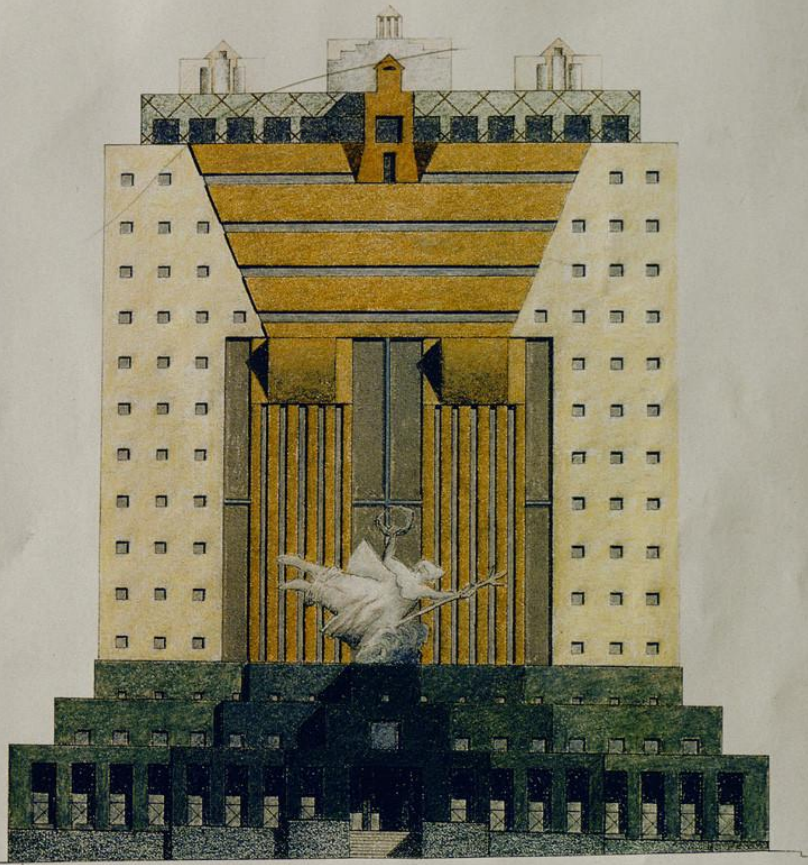






Philip Johnson, AT&T (Sony Building)

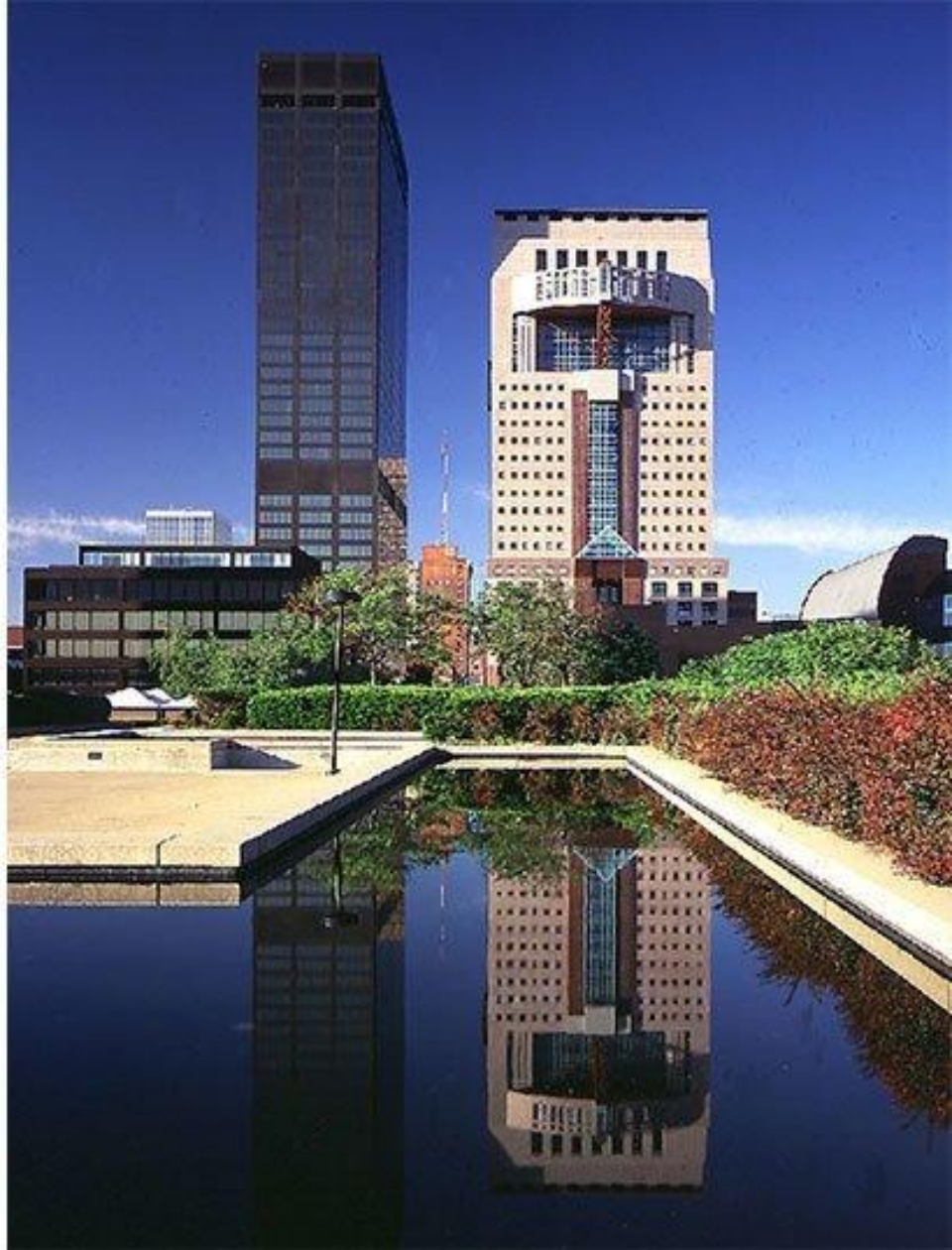




Fifth Avenue facade  
Portland  
Graves  
'80



Michael Graves, Portland Building, Oregon, 1982



Michael Graves, Humana Building, Louisville, Kentucky, 1985



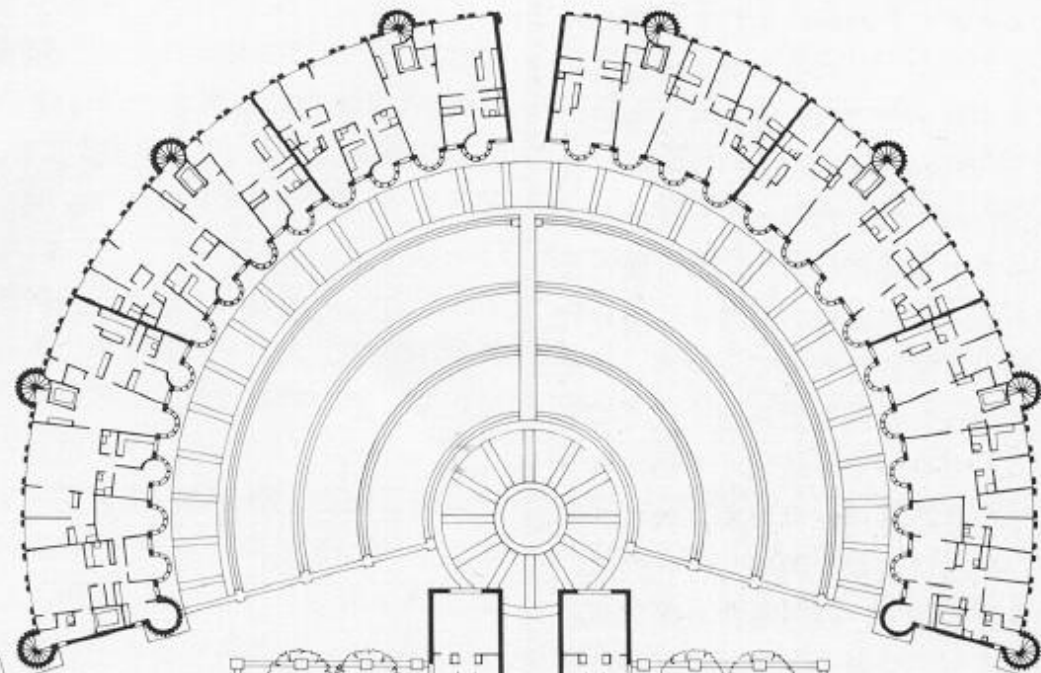
Michael Graves, Team Disney building



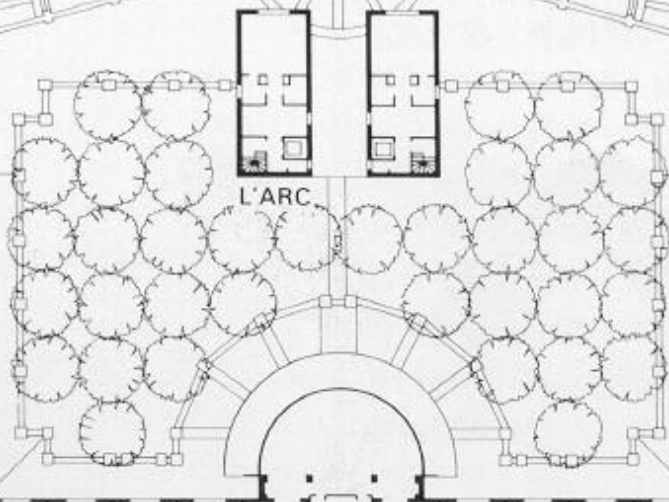
Walt Disney world Swan and Dolphin hotel, Orlando



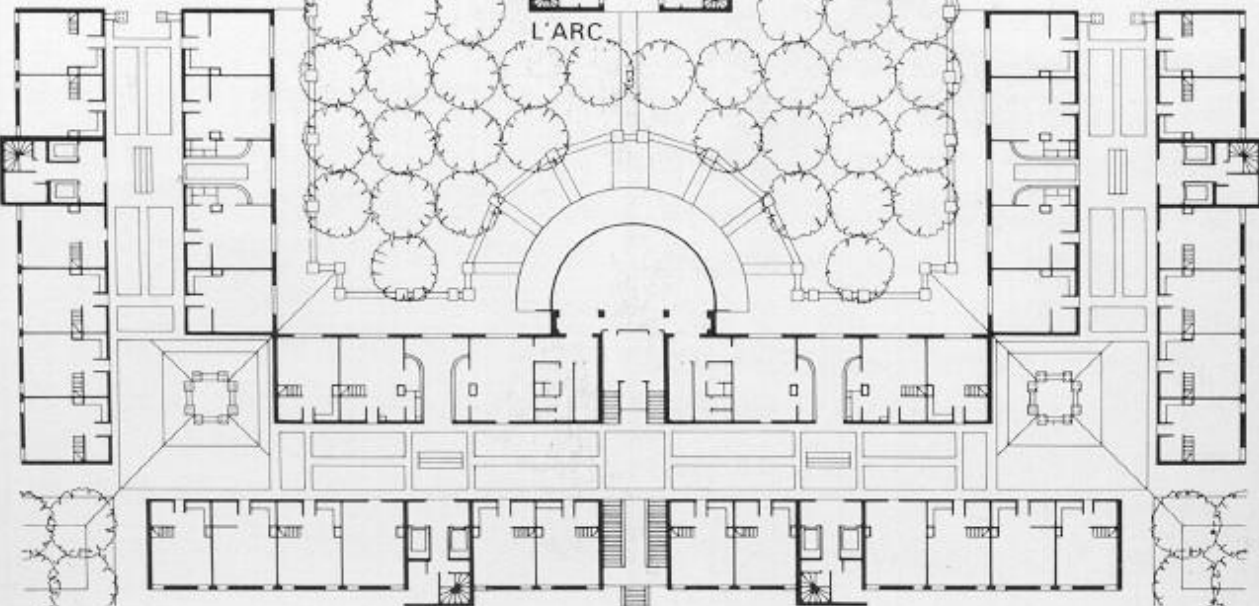
Ricardo Bofill, Les Espaces d'Abbraxas, Paris, 1978-83



LE THEATRE



L'ARC



LE PALACIO

— First floor plan





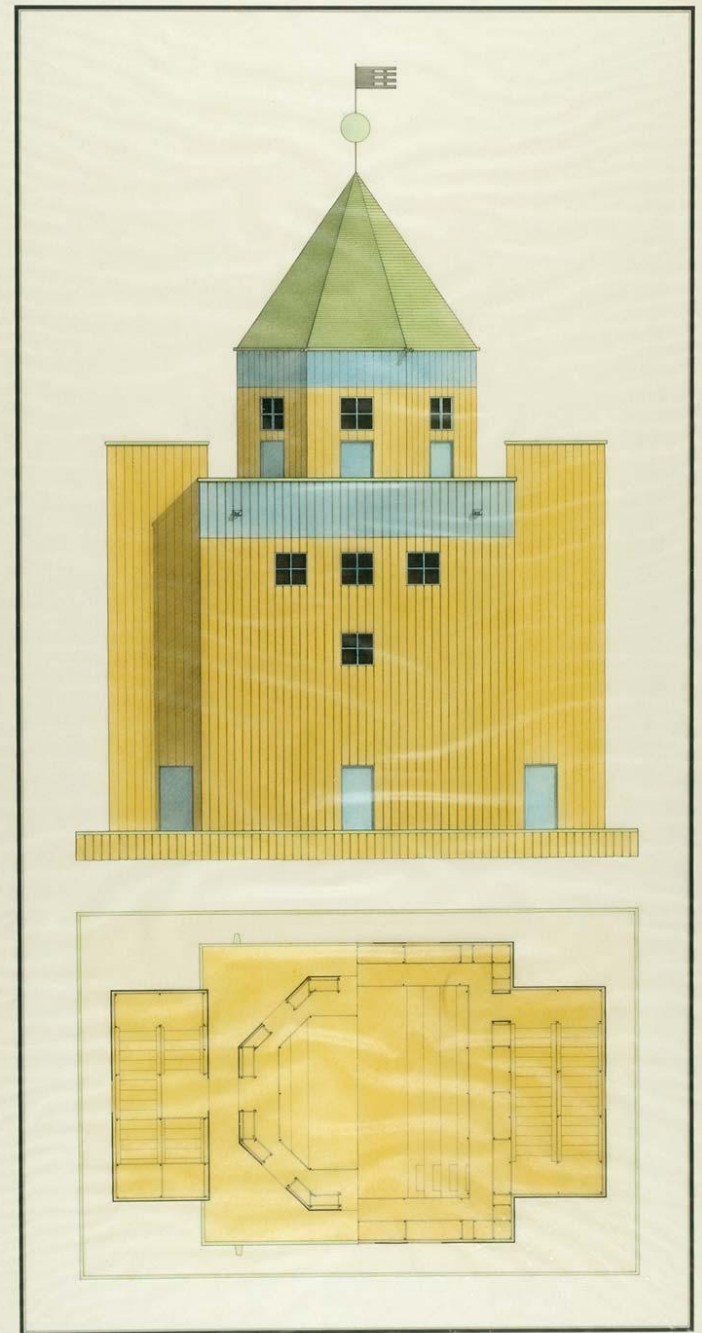








Aldo Rossi, Teatro del Mondo, Venice, 1980





Aldo Rossi, 1984 San Cataldo cemetery, Modena

